

Sets in Order

CALLER'S
EDITION

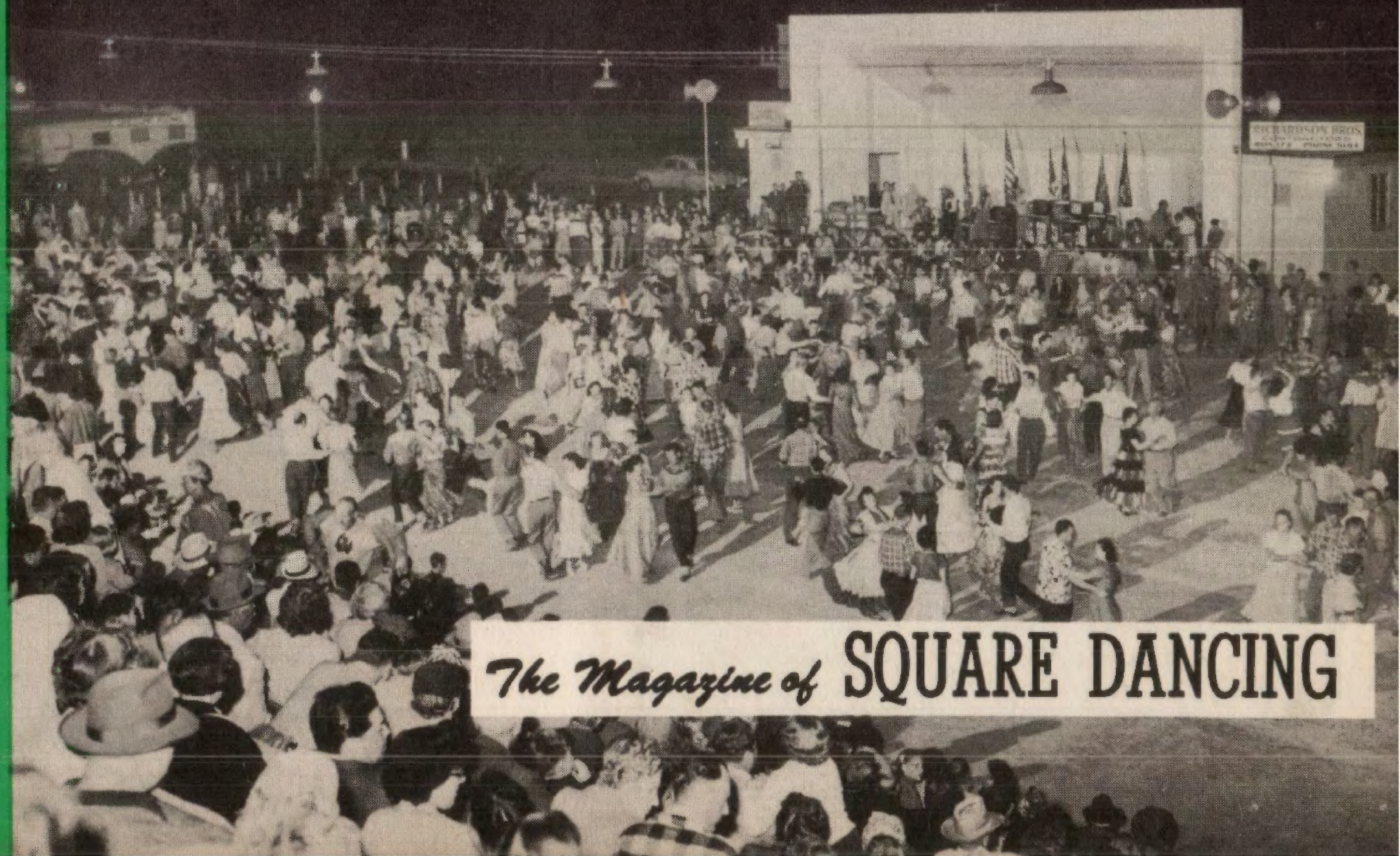


OUTDOOR DANCING

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The Magazine of **SQUARE DANCING**

Sets in Order

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and for the general enjoyment of all.

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Los Angeles 48, California

AS I SEE IT . . . by Bob Osgood

Folks who travel around a lot in the course of their square dancing activities, realize that they can't judge an entire area's dancing by just visiting one club, nor can they pick out one individual caller and say "this is the typical caller" of an area, or choose a dancer and say "this is the level of dancing" in one particular area.

I know if ten of you folks from ten widely separated parts of the country dropped in on that many different square groups within a six mile radius of Los Angeles you could go back home with ten different stories about California dancing.

Some might say the hospitality is great, others might not have been taken in quite so warmly. One of you might have landed in a dance where the folks weren't quite so experienced—and the tempo might have been around 128, while another one of you might land with a bunch of eager beavers, dancing “baffle hash,” even hitting a tempo of 138 or 140. Perhaps after seeing the one dance you visited, you'll take back the picture to the home folks that California dancers pay a lot of attention to style and skirt work, or maybe you got into a group where folks paid little attention to smoothness but had a rip roaring fun evening.

Now any place where you have over a thousand square dance groups, or even where you have fifteen or twenty, you're going to find all kinds of little differences. That doesn't mean that an area isn't working together. It doesn't mean that basically its styles, its calls and its fundamentals haven't been standardized, but the beautiful thing is that square dancing is—and I hope always will be—a folk activity. If you spend enough time in any one area, you'll be able to compare and find averages in order to establish what might be considered a general or average type of dancing.

There are all kinds and levels of clubs here, just as there are in your neighborhood, but as a rule, no matter how different a square dance club may be, don't you find that square dance people are just about the finest folks you've ever known? I do.

Sincerely,

Bob Ogrod

MILD SUMMER PROGRAMS

BREAK UP THE SUMMER SIESTA WITH DANCING FUN

IS SUMMERTIME "Slow down" time in your area? A great belt through the center of the United States observes its square dancing siesta starting this month.

It's just become common practice over the years that when hot weather comes in, and the normal run of summer activities plus, in many instances, farm work and other tasks take over, square dancing dims to a ghostly shadow or dies out entirely. In many areas this practice is considered a blessing—"The dancers have worked hard for nine months" we are told "and this little opportunity of relaxing insures security for the hobby. The dancers come back twice as enthusiastic when fall rolls around again and refresher courses, clubs and classes bring renewed life."

In other parts of the country, oftentimes in places where the weather is not quite so hot, clubs continue to dance the year around. Vacation trips and other summertime activities still take their toll of these clubs and during the past few years various groups have devised unique programs for summer dancing fun.

In one area, several clubs combine their memberships for summer dancing with each club alternating as host for the particular evening. A new source of square dancing fun was discovered two years ago by several clubs who found excellent facilities for outdoor dancing in their area. A large blacktop parking lot, a driveway, badminton court or tennis court, or even a large patio makes a wonderful setting for an evening of dancing fun. There's bound to be somebody in the club who has access to a mountain cabin, a beach home or some sort



of retreat where those members of the club that can get away can have a regular square dance week-end.

The Allemanders in Washington chartered a boat for a week-end, put into different ports at night and had a very wonderful square dancing experience. Two years ago one large club in Southern California had a square dance breakfast party on the Fourth of July. The dance started at two in the morning and ended with a ham-and-eggs breakfast in the big barn at six.

There'll be full moons this summer on June 11, July 10 and again on August 9. Even if your club does officially close down for the summer months, here's an opportunity to call some of the members, dance outdoors, have a barbeque, and at the same time keep from getting too rusty.

CANADIANS CAPER

From our northern neighbors in Canada come all sorts of enthusiastic reports on the progress of square dancing. On these pages we want to spotlight some of the areas that have come to our particular attention and acquaint you with what's going on allemande-wise. This can by no means be termed a comprehensive report on square dancing in the length and breadth of our neighbor country, but consists of information which has just spilled over the border and onto our desk.

ALBERTA

In Olds, Alberta, a town 55 miles north of Calgary, the Olds Square Dance Club is two years old and has 20 sets of regular members. Don Martin is the caller-teacher and music is provided by the Jim Smiths—at saxophone and piano. We introduce you to some of the gang in the picture here.

Beautiful Banff, famed for its breathtaking scenery, is also making a name in square dancing, which played a prominent part in the success of Banff's Winter Carnival. The Carnival has a pioneer theme, reverting back to the opening of this part of the country before the turn of the century. Suitably attired in Gay 90's costumes, the Mountain Do-Si-Dos got right into the spirit of the west by staging street dances and impromptu shindigs in hotel lobbies, etc. Added attraction was the exhibition dancing by the Junior Do-Si-Dos, children between 8 and 11, dancing to their own caller, 10-year-old Linda Forbes. The children were featured on a float which won a prize at the opening day parade. In the picture you can catch a glimpse of Banff's magnificent scenery in the background.

The Central Alberta Square Dance Association was formed on January 24, when 22 clubs of the 30 in the district met in LaCombe. The governing body consists of Harry Patrick, LaCombe, President; Ed Podd, LaCombe, Secretary. At a big affair in February, 52 squares attended with callers including Doug McCall, Johnny Trout, Buster Henderson, Shorty Hilton and Ross Haynes, M.C. Saturday, March 28, was the date of the first Jamboree at Edmonton, with 80 squares dancing on the H.M.C.S. Nonesuch, with Ross Haynes again in the M.C. post.



"That was a good one. Let's not stop now." The Olds Square Dance Club. Photo by Don MacKenzie



Caller Don Martin, of Olds, Alberta. Photo by Don MacKenzie



Banff's Junior Do-Si-Dos on their prize-winning float.





The Whirling Wheelers of Vancouver do Hinky Dinkey Parley Voo.

Alan K. Berry, Square Dance Director of the Edmonton Recreation Commission, puts out a directory of square dances in that city. Belles & Beaux of St. Johns, Pauls & Pollys, Queen Mary Community, and Grovenor Community League, have Del Brown as caller. Ross Haynes calls for Circle Eight; Jimmy Lindsay for Do-Si-Do and Junior Do-Si-Do. Other callers in the city include Percy Johnson, Harold Wright, Ken Oliver, Sherman Yellard, Varg Gilchrist, Pat Austin, Art Eriksson, Tom Davidson, and Alan Berry himself. The Recreation Commission has set up a small staff to work on the co-ordination of square dancing in the city. This group offers to help with club problems and in general keep things rolling with smooth progression.

SASKATCHEWAN

Earle Park, of Yorkton, a jeweler by profession, made a special square dance foray into the U.S. to absorb all the square dance knowledge he could and carry it back home with him. He studied with Joe Lewis, of Dallas, Texas, attended the big festival in Phoenix last winter and danced with a number of California clubs.

At home in Yorkton he calls for two groups, the juniors, called Yorkteen, with 143 members; and the Family Squares, which has 65 members. New recruits are being added constantly. Yorkteen discontinues for the summer, because their winter dancing facilities close during that time. CJGX Radio Station plugs square dancing

and has been a big help. Popular rounds in the area are: Josephine, Laces and Graces, Mocking Bird Hill, Spanish Circle, All-American Promenade, Canadian Barn Dance, and Stumbling. Popular squares: Steamboat, Oh Johnnie, Red Wing, Sioux City Sue, Rose of San Antone, and Denver Wagon-Wheel.

MANITOBA

In Winnipeg, the Allemande 8 Club dances every Monday evening at Community Center, with 9 to 14 squares in attendance. One square is of 16-year-olds, the balance are adults. The Folk Dance Federation of Manitoba, with headquarters in Winnipeg, is flourishing. One of the important activities is a Workshop the last Saturday afternoon of each month, followed by an evening dance for the Workshoppers, where the ideas discussed in the PM can be tried in practice. Last winter a big Federation dance had 90 squares in attendance. There was another on March 14, and a Jamboree April 18.

Local callers are developing apace. Jack Webb is especially noted for the singing calls. Some records with calls are still being used, but in general the development of "live" area callers has supplanted the "canned" ones. The enthusiasts dance three night a week regularly.

BRITISH COLUMBIA

To promote square dancing in the Vancouver area, the British Columbia Square Dance Callers' Assn. sponsored a series of square dances featuring "Four Guest Callers from Seattle." The first, January 30, presented Robby Robertson. On February 28, it was Heber Shoemaker. By April 4, when Joe Hall appeared, the dance was sold out three weeks in advance, and plans were made for a larger hall for the visit of Bill Rehman on May 1. Vivian Scott (now Mrs. Pete Prentice), organizer of Gingham Swing 'Em Club, is also head of a specialty shop for square dancers in Vancouver, and was instrumental in bringing Bill Mooney of California to the area for a sensational visit a season or so ago. Vancouver has the Whirling Wheelers, wheel chair dancers whom you see in the picture, who make a feature of the Spinning Waltz as one of their popular presentations for exhibitions.

The SQUARE OF THE MONTH

GENTS JUMP IN

(Original by Manning Smith)

**Gents jump in to the middle of the ring
Face your partner, right elbow swing**

All four gents move quickly to center of ring and, standing back to back, face their partners, giving them a right elbow swing.

Ladies to the center, stand back to back

While the gents go chasing around the track

Men swing ladies into the center to stand back to back, release arm holds and go clockwise around the square.

**Swing your partner with a right half way 'round
Back to the left, all the way around**

When gents get back to their partners, they turn them first by the right forearm half way around and back by the left, all the way around.

Ladies chain, here we go

Opposite gent do pas-o, partner left and corner right

Men swing ladies around to a right hand star. Ladies' star across the set, turn the opposite gents by the left forearm and the new corner by the right forearm.

Partner left and all the way around

Corner with the right and don't fall down.

Ladies go back to new partners with a left arm all the way around and again to the corners with a right arm around.

Gents star left in the center of the set

Then pick up the corner you just left

Men release ladies, star by the left around to the corner they just released and pick them up with arm around the waist.

**Gents swing out and the ladies in
Form that star and turn it again**

Gents back out of star, the ladies forming a star by the right and everybody walks forward.

Ladies spin out and the gents cross in

Ladies do 1¼ left face twirls out of the star and across in front of the men.

Allemande left with the old left hand

Right to your partner and right and left grand.



THE MANNING SMITHS

The Manning Smiths, a completely charming couple from College Station, Texas, are the sort who make hosts of friends wherever they are. Manning is rated one of the top callers of the land, and, with his wife, Nita, one of the outstanding round dancers and teachers.

Nita started dancing as a young-un, was one of those children who slept on a pallet while mother and dad danced. Later, when she studied Physical Education at the U. of Texas, there was the same Put Your Little Foot, all over again! Manning didn't do much square dancing except as a counselor at summer camps, until the current revival. He was an All-American football player and coached at A & M College for 11 years. He still thinks figuring out square dance patterns is little different from working out a football play.

The Smiths started their square dancing together 8 years ago and shortly thereafter Manning began to call and then to teach. Now square dancing and the rounds take precedence over his insurance business and ballroom classes.

Manning and Nita have exhibited couple dancing at State Festivals in Arkansas, Kansas, Louisiana, Oklahoma, and Texas, with their original routines. They have written two dances for general round dancing, the Sunflower Polka, and a two-step to Any Time.

They have attended Pappy Shaw's classes at Colorado Springs for 5 years and now they are having their own camps. The first was in 1951 and this year they will have three: in Wisconsin; Broken Bow, Okla.; and at home in College Station.

KIDS DANCE IN KANSAS

WITH the youngsters around the house for the next three months, many perplexed parents are looking anxiously for good wholesome recreation that will hold the interest of their offspring. Here is one suggestion that you square dancing parents might consider. See what you think of it.

Hutchinson, Kansas, has one of the biggest and most active juvenile square dance programs in the country, and it's still growing. In a project that's now two years old, eighty squares of grade school dancers meet each Saturday in one of Hutchinson's large halls—main purpose—a serious desire to learn to square dance.

Who is the man that can handle this many kids? Well, actually, it's no man at all, but young, attractive Mrs. Rosalie Bowker who has proved to the folks in Hutchinson that youngsters can become just as seriously interested in learning the correct fundamentals of square dancing as their parents.

"An amazing thing," says Mrs. Bowker, "is that as a result of our young people's program, many of their parents have become interested and actually have become avid square dance fans."

In 1950 when square dancing hit Hutchinson with a bang, Rosalie and her husband, Frank, then head of the recreation commission in that city, led the adult square dancing program.

Pestered by her young daughter who would sit on the sidelines and watch the grown-ups dance, Rosalie finally decided to teach a group of nine-year-olds, and one square was formed with the children of dancers in the adult square dance group. "Actually, they didn't have to be taught," Mrs. Bowker insists. "They had watched us so much that by the time they had organized the square they knew all the steps."

Two months later four squares of the youngsters had asked to join the group and by spring 1951 twelve squares met each week for their lessons. Then the rush started. Every mother in town seemed to be calling Rosalie to enroll youngsters in

the school, and only by keeping the organization of the program remarkably simple and completely efficient has it been possible to bring it to its present size. Each square has its "Set Mother," the mother of one of the youngsters in the square, who accompanies her group to class sessions and programs. Usually that mother picks up the entire bunch, delivers them to the dance floor, and sees them safely home.

Mothers of girls in the squares collaborate in picking colorful costumes for the youngsters. They often pick the name, too, for most are naturals—the "Bustle Bumpers," "Dips and Dells," "Checkerettes," etc. Mrs. Bowker leaves to the mothers also the matter of picking four boys and four girls for each set. With each request for admission to the classes, Mrs. Bowker instructs the interested mother to find the complete set, then to call her.

The Saturday classes are broken down into half hour sessions with up to eight squares in each session. The youngsters are charged ten cents each for their class time.

Big highlight in the year's program is the square dance program put on by all 80 squares of the young dancers in the city's large auditorium. Parents and friends more than fill the seating room, as the youngsters put on a jamboree that would thrill the hearts of many a square dancer.

Some of the Hutchinson kids who square dance



WOMEN

on the SQUARE

Pass the Decorations Along

After your club decorating committee has worked like crazy getting ready for some special party, and the dancers have come, admired, danced, and gone, what do you do with your decorations? Do they gather dust in someone's garage? Did you ever think of offering the basic stuff to some other club for use at a similar type of party? What brought this to mind was a recent round-up in Los Angeles when Suzie Carleton and her cohorts decorated the hall with flower-filled Italian straw garden hats suspended from ivy-twined lines strung above the dance floors. Flowers and ivy perished, but the hats remained and were offered as available in case any other area club would like to use them. They could be utilized as center-pieces for the refreshment table at a summer party, with fresh flowers cascading out of them, or even filled with cookies or hard, wrapped candies.

Basket Purses

The girls are discovering that those "market-basket" type purses are perfect to carry to square dances. These are those little baskets, woven of rather wide fibre, with hinged wooden tops and handles. Some can be bought unpainted and done up to match or harmonize with several outfits. You can even paint a few square dance terms on the cover and around the sides, or, leave off the words and wind an artificial posy or two around the handle. Effects can be devastatingly pretty, and the baskets can make quite the conversation pieces. (We'll let you know where the unpainted ones are available, if you'll write.)

Cooler-Offer

Recommended for hot summer square dances. One of the leading cosmetic houses (name on request) is now making hand lotion in stick form. This is an ideal item to carry in your little straw basket to square dances, and, just before you go out on the floor, you can give yourself a quick cool-off by rubbing it on hands, arms, and throat. You'll be amazed at the lasting effect—although you can refresh again during the evening—and besides, you'll smell perfectly heavenly!

To Refresh Net Petticoats

Our hint-of-the-month comes from Shirley Johnson of Solvang, California, who is the wife of Caller Bruce, and may be seen in the picture on this page. The hint concerns how to freshen up net petticoats that may be limp from many wearings and washings. By sewing half-inch horsehair around the bottom edge of the bottom ruffle of your net petticoat, you can restore the buoyancy and make the skirts stand



SHIRLEY AND BRUCE JOHNSON

Photo by Arnie

out as pretty as ever. The horsehair comes in bolts and can be purchased for about 5c a yard at almost any drygoods store. It's white (may be available in colors, too, in the larger cities), looks and feels like nylon, and is stiff enough to make the folds in the ruffle stand apart again. Shirley goes on, "Don't let the name fool you, tho'. It does not seem to bear any resemblance to the kind of horse-hair they used on grandma's prickly couches. It wears and washes well and doesn't need any ironing, either."

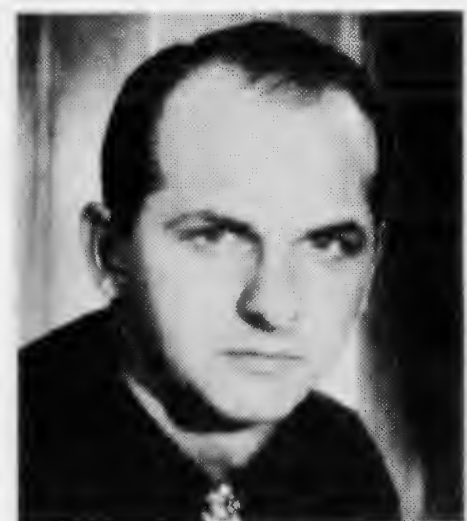
Sets in Order Presents



ED GILMORE



FRANK HAMILTON



ARNIE KRONENBERGER



SAM HINTON



BOB OSGOOD

SETS in ORDER, JUNE, '53

FACULTY FOR AUGUST INSTITUTE at ASILOMAR

Once again Sets in Order is proud to present its faculty for the second of two summer institutes to be held on the Monterey Peninsula at Asilomar, Calif. The dates of the second session are August 30 to September 4.

ED GILMORE—His travels across the United States, giving Institutes in colleges and for Park and Recreation Departments, have given wide experience to Ed Gilmore and his wife, Drusilla. Work with caller and dancer groups alike make Ed well qualified to offer assistance to all, whether they be callers or dancers.

FRANK HAMILTON—As men's Physical Education instructor in the Pasadena City Schools, Frank's experience with large groups, both young and old, provides him with a valuable teaching background. With his wife, Carolyn, he is best known as a specialist in American Round Dances, and Frank will head the sessions on Older and Newer Rounds each day.

ARNIE KRONENBERGER—As a member of the faculty of the 1952 Institute and as a very active caller and m.c., Arnie has gained a top point in calling virtuosity. Managing the record and equipment store for Sets in Order during the past three years, Arnie has also traveled and guest called for Festivals in Laramie, Tucson, and Kansas City, and he'll be accompanied by his petite wife, Jan.

SAM HINTON—Perhaps one of the best song leaders and American folk singers, Sam Hinton traveled all over the country for some four years, as a permanent member of the original Major Bowes' touring unit, and then later as a star of the stage show, "Meet the People." Sam and his wife, Leslie, will be prominent in the fireside community sings and folk-lore programs.

BOB OSGOOD will again be Institute Director for both sessions. His nation-wide Institute sessions with his wife, Ginger, his experience as editor of Sets in Order; as conductor of several callers' schools; and his work with exhibition groups on television, will enable him to contribute to the program in general.

JAY OREM, as Business Manager of Sets in Order, will also hold that capacity at the two summer Institute sessions at Asilomar. Jay will be in charge of all the accommodations and will serve as Registrar and Treasurer for the Institute. As a square dancer for many years, and past-president of a square dance club, Jay and his wife, Helen, will be on hand to help.

You will gain in knowledge and fun from this jam-packed week at Asilomar. For further information, send for the free illustrated brochure and application to Sets in Order Summer Institutes, 462 N. Robertson Blvd., Los Angeles 48.

Second Session—August 30 to September 4.

First Session—June 29 to July 4.



JAY OREM



THE TAIL OF THE BLUE TAIL FLY

By Dave Clavner, Los Angeles, California
Imperial Record No. 1232

Introduction: (Slow verse)

You honor your partner . . . corners, too . . .

Sashay partners half way through . . .

Exchange sides with partners, W passing in front to L side of M.

Bow to the girl to the right of you . . .

Resashay, that's what you do . . .

Exchange sides with partners again, W passes in front to R side of M.

(Pick up to regular tempo for chorus.)

The four gents star in the middle of town, turn the opposite lady with the left hand round

M R hand star to opp. W to turn her with L $\frac{3}{4}$ turn. Face new corner from there.

A right to your corner and pull her by, promenade home with the blue tail fly

All give R hands to new corners, original R H lady, and pass on to next who is original partner. Take partner with L and M turn $\frac{1}{2}$ L face into promenade.

(Chorus, all sing)

Jimmy cracked corn and I don't care, Jimmy cracked corn and I don't care

Jimmy cracked corn and I don't care, my master's gone away

Figure: (Verse)

The 1st and 3rd you bow and swing, lead 'em out to the right of the ring

With the lady round the lady and the gent fol-low, the ladies to the center with a right elbow

Heads lead out to right hand couples and with lady in lead split the sides to pass CCW around side lady. Head ladies go into center for 1 complete R hand swing with each other as head M finish turn around side lady and continue back through side couple to pass CW around side M.

(Chorus)

The gent around the gent with the lady in tow, gents to the center with the left elbow

As W finish turn in center, they fall in behind their partners to encircle side M. Head M move into center for 1 complete L hand turn with each other. Head W stop and wait in home positions.

Now, pick up the one you call your own, and star promenade 'till you get home

Head M retain L hand hold and pick up partners with arm around. Turn star in center 1 complete revolution.

(Verse)

Spread that star across the set, the gals duck under and chain to the left

At home positions, star in center stops and spreads to a line. Head W move fwd in CCW arch to duck under arch made by M's joined L hands. At this point all drop hand holds and head ladies chain with L hand couples—#1 with #4, #3 with #2.

Turn 'em boys, you're not through yet, promenade home with a brand new pet

M turn new W with hand at her back 1 complete turn into promenade once around set.

(Chorus, all sing)

Jimmy cracked corn and I don't care, Jimmy cracked corn and I don't care

Jimmy cracked corn and I don't care, my master's gone away

(Repeat figure for head.)

Break: (Verse)

Allemande left and a right to your girl, a wagon wheel and you make it whirl

BLUE TAIL FLY (Continued)

You whirl 'em high and whirl 'em low, spin that gal in the calico

After allemande left with corner, take R forearm hook with partner for 1 complete CW turn, then with slight push on upper arm M starts W into 1½ CW whirl fwd in LOD. As W whirls M extends L arm to form L hand star and crooks R elbow for W to catch with her L as she completes whirl. All move fwd in star promenade.

(Chorus.)

Spread that star out through the night, the gals duck under and star by the right

Extend star to hand holds but keep it moving. All the ladies move fwd in CCW arch to duck under their partner's L arm. Break all holds. M steps to R and stand. W go into R hand star in center.

All the way round to the same old guy, roll promenade with the blue tail fly

W star R back to same M. Take both hands and swing 1½ into promenade.

(Chorus.)

Jimmy cracked corn and I don't care, Jimmy cracked corn and I don't care

Jimmy cracked corn and I don't care, my master's gone away

Repeat figure for sides.

Repeat figure for sides.

Closer: (Slow Verse)

Bow to your partner, the corner miss, toss that opposite gal a kiss

Now wave at the gal on the old right wall, swing your little honey, boys, that ain't all

(Chorus at regular tempo.)

Allemande left with the old left hand, partner right and a right and left grand

It's right and left and pull 'em right by, promenade home with the blue tail fly

(Chorus.)

Jimmy cracked corn and I don't care, Jimmy cracked corn and I don't care

Jimmy cracked corn and I don't care, the old square dance is over there!

BEHIND THOSE COUPLES

By Dan and Madeline Allen, Larkspur, California

First and third balance and swing

Up to the center and back to the ring

Forward again and cross trail thru

Pass right shoulders with opposite, then lady passes in front of partner to her left and the gent goes right behind the lady.

Box the Gnat outside the set

Head couples Box the Gnat with opposites behind side couples—

Behind those couples stand

No. 1 man and No. 3 lady are behind No. 2 couple—No. 3 man and No. 1 lady are behind No. 4 couple.

Forward eight and back with you

Forward again with a double pass thru

Walk forward and pass two people by the right shoulder.

Gents go left and the ladies go right

It's a left and a right to a do-paso

The first gent in line gives his left hand to the first lady he meets, then all give right hands to the next lady, then a left to the next (original partner) for a do-paso.

Partner left with the left hand round

Corner by the right and don't fall down

Back to your honey with a left hand swing

And promenade eight around the ring.



Square Dancing "to order"

Posing in their best bibs and tuckers at the first Cedar Rapids Festival were these local dancers.

By Les Keller, Playground and Recreation Commission, Cedar Rapids, Iowa

WHILE a graduate student at the State University of Iowa, an opportunity to take a job in the recreation field was presented to me. It had a string attached, however. The employer wanted someone who could call square dances. This didn't appeal to me one bit, I was subsequently hired after agreeing, with some reluctance, to attend a callers' school. This my wife and I did; it was the Stoneleigh School, at Shawnee, Colorado, where we had the privilege of studying with George Nichols of Denver and Ken Smith.

Of course, we found out what a wonderful group the square dancing fraternity was and I had to reverse my opinion. After this whirlwind courtship of the square dance we went home just exploding with enthusiasm. I was now a "square dance caller and teacher" (after five days of intensified instruction), and it was my job to put square dancing across in the city of Cedar Rapids (Pop. 75,000).

There had been little previous organized square dance activity before our first beginners' class in October 1951. Our first series of beginners' classes was scheduled for Friday evenings with the "advanced" dancers (those who knew the basic figures) meeting on Saturday evenings. The first meeting of the beginners' class nearly floored me. I had expected perhaps 50 people and over 150 turned out. There I was with a little over two months' experience in dancing, to say nothing of teaching and calling, which I had been practicing on friends and relatives.

We used three simple circle mixers to teach several of the fundamentals such as swing, promenade, grand right and left,

etc., then succeeded in doing about six simple dances before the evening was over. Everybody—including myself—had a wonderful time, and since that first meeting, we've learned a lot. Our total attendance to date has been over 8,000 dancers at all classes and dances sponsored by the Recreation Commission. We have registered over 700 individuals in our classes to date.

As a climax to our first winter dance season, we held our first big festival on May 10, 1952, at the Memorial Coliseum in Cedar Rapids. We had an afternoon clinic, directed by Ted Corry, from Davenport, where we covered some of the more advanced breaks and learned some new rounds and mixers. Some 200 were in attendance. Our evening festival featured 24 callers from every corner of the state, plus a "Black-Lite" exhibition square dance. The crowd totalled over 1000.

Last December some 65 happy couples from the fall beginners' classes were initiated into the square dance fraternity with a "Graduation Gavotte" in the Cedar Rapids Armory. Earl Rasmussen of Elberon, Iowa, and Clark DeHaven of Iowa City, came over to call with me and we had music furnished by the Swingtet behind the fiddling of Rufus Eimen, a real "old time" fiddler who had the crowd of 300 dancers swinging and tapping their feet to his lively offerings.

This gives you highlights on how square dancing came to be a part of community life in a virtually untried area. We know that we have just scratched the surface and are looking forward to a long and healthy existence for this fine recreational activity.



Caller Jimmy Clossin contributes this picture, "Just to let folks around the country know we have good square dancing away down here in Florida." Here we see the Central Florida Square and Folk Dance Round-Up, which took place at City Auditorium, Orlando, Fla., March 14.

This happy group shows Callers and Musicians at the 5th Annual Eb 'n' Ely Jamboree, February 21, College Park, Maryland. About 950 dancers were present and proceeds went to train recreation leaders for Maryland's 4-H Clubs. Lower left is Eb Jenkins; third from left, rear row, is Ely Renn, the two who comprise Eb 'n' Ely.



EVENTS SEEN THRU THE SQUARE DANCER'S EYE

As a "thank-you" for his dancers, Chet Held, of Portland, Oregon, gave a "fun" dance at Portland's Hayloft. About 180 dancers attended and the walls of the building were splitting at the seams. Ten guest callers shared the mike. Host for the shindig is pictured at the left of the scroll.

"Circle six in the cowboy loop." These are the Baumholder Buckaroos, in Baumholder, Germany, whose caller is Col. "Bugs" Cairns. L. to R., Jeanne Lynch, Bill Lynch, Doris Cairns (the "caller's widow"), Bob Thompson, Ruth Lewis and Dwight Mitchell (back to camera). The square dance groups are made up of U. S. Army personnel.

SETS in ORDER, JUNE, '53





'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Illinois

Dick Montgomery, formerly of Estes Park, Colo., but who now lives in West Glacier, Mont., thrilled Decatur dancers with three dances recently. On March 5, he called for Slix 'n' Chix; on March 6 for the Decatur Club; and on March 7 for the Promenaders. Dick is a great favorite in this area and the square dancers are looking forward to a return visit next year.

Fifteen months ago western style square dancing in Southern Illinois was limited to one small college group. Two factors have changed the situation, namely, the sponsoring of dances by the Carbondale Park District and the efforts of "Casey" and Ray Libnock of Marion. The Libnocks started a club called Circle Four, just for some friends, and it has now reached a membership of 90. "Casey" has turned out two callers as well as a large number of competent dancers. One of his students, Joe Haase, now calls for the Carbondale Park District. Another "Casey"-taught caller is Jim Bennett of DuQuoin. The Southern Illinois University group under the leadership of Dr. David McIntosh is also turning out good dancers regularly, and things are really looking up in square dancing.

Kansas

El Dorado, with a quiet year behind it, finds square dancing picking up again, and celebrated with a festival for new dancers at the Loc Mor Club, April 7. All of the dances used were the easier ones, and many of the older ones. The rounds were the old stand-bys, Heel and Toe Polka, Schottische, Black Hawk Waltz, etc. Proceeds went to a local charity.

The Northwestern Kansas Square Dance Callers' Assn., one of four subsidiary organizations of the Kansas Square Dance Callers' Assn., was recently organized with Alfred Venberg, Manhattan, as President. On the board with him are Ed Weddle, Salina; and Cliff Powelson of Great Bend.

Montana

Livingston, Montana, has three square dance groups and at their February 21 Festival had 47 squares on the floor, so they feel most happy about their progress. Scene of the Festival was the Civic Center, and Joe Manzari was M.C. Proceeds from the dance went to maintain the Livingston Volunteer Fire Dept. Among the callers were Dan Pyfer, Buford Toner, Glen White, Phil Young, Bart Bartlette, Mrs. Frank Powell, John King, Mrs. Buford Toner, Don Cameron, Bob Murphy, and Wally Schallock.

Sponsored by the City Recreation Dept. and the newly-formed Square Dance Council, Billings, Montana, presented a two-day Festival on April 17-18. A callers' dinner was planned and a lunch on Saturday right at the Billings Sr. High, where the dances and workshops took place, so that everything would be handy. Ted Alexander, first Chairman of the Council, is also chairman of the Black Hills Recreation Laboratory.

Kentucky

The Northern Kentucky Square Dance Assn. dances every third Sunday of the month, with Lester Miller as caller and instructor. Each month the Square and Round of the Month are chosen and are presented at a special dance for that purpose. Officers of the Association are "Ande" Anderson, Ed Schmidt, David Ensminger, Virgil Kelly, Rose Miller, and Connie Hartford.

Square dancing in Central Kentucky is on the upswing, also. The people of Frankfort have been dancing for four years and have grown from a small group to a large club, the Square Circlers. They, with the City Recreation Dept., sponsored their first Annual Festival on May 9 at Second Street School. Three dancing sessions, morning, afternoon, and night, comprised the day's activities. B. W. Stephens, the club's regular caller, MC'd the event.

Texas

Four States Square Dance Assn. held its Spring Festival April 24 and 25 in Texarkana. There were a "Get Acquainted" Party Friday night, workshops on Saturday, and the big Saturday night dance in the Fair Grounds Agricultural Bldg. Upwards of 20 callers appeared on the program, which was followed by an after-dance party and dinner.

Fort Worth's Annual Spring Festival took place on May 2 at Will Rogers Coliseum, and was sponsored by the Fort Worth Recreation Dept. and all social square dance clubs. A children's dance from 6:00 to 8:00 P.M. was an unusual feature of the event. Adults danced from 8 to 12.

Texas was just full of Spring Festivals in the various areas, and a third one, on the Memorial Day week-end, was held by the Southwestern Assn. in El Paso. Friday evening started things off with a Membership Dance, Butch Nelson in charge. Saturday AM's session was at Square Dance Ranch with MC's John Ballentine and David Trowell. Saturday afternoon featured a swimming party at the beautiful pool of the Vernon Rogers', and the Saturday night dance began at 8:00 at the Coliseum, with couple dancing and a style show under the direction of the Wm. Bortons and the Loren Davises. The Grand Ball of the evening began at 8:45, when square dancing got under way to the music of Gene Armstrong's West Texas Night Hawks. MC's were Butch Nelson, Dr. Gerald Northcutt, and Harold Newsom.

National Capital Area

Square dancers of Montgomery County and contiguous areas near Washington, D. C., enjoyed two full days with Charlie Baldwin of New England, March 4 and 5. Charlie appeared at two dances and two workshops sponsored by the Montgomery Square Dance Assn. Most of the association's 400 members attended the evening dances, and nearly 100 callers, leaders and teachers participated in the workshops. Charlie pleased with patter and singing calls, and especially with his effectively interesting presentation of contra dances.

Two big affairs in May were the Open-Air Jamboree, May 16, on the large lighted parking lot of the Woodward and Lothrop

Store at Bethesda-Chevy Chase, Md.; and the annual District of Columbia Folk Festival, featuring both square and folk dancing, May 7, 8, and 9, at Cardozo Center, Washington, D. C. The Jamboree was sponsored by the National Capital Area Square Dance Leaders' Assn., and the square dance portion of the Folk Festival was arranged by the same group, in cooperation with the Washington Folk Dance Group and the D.C. Dept. of Recreation. Members of the Executive Committee of the Assn. for the 1952-53 season are: Haviland Hobbs, Wylie Goodsell, the Eb Jenkins', Art Fridinger, John Hiatt and Bob Benjamin.

Oregon

On Saturday, March 21, Salem held its 4th "Willamette Valley Roundup," sponsored by the Capital O's. The Armory bulged with mid-Willamette Valley square dancers who "walked on heel and toe" to the calling of fourteen mike artists from near and far. Capital O's and the Salem Hillbillies take turns sponsoring this annual affair. The next event for the area dancers was the Gateswinger Cherry Blossom Festival in early May. Folk dances and squares, pattern dances and exhibitions bloomed in the Armory, while the cherry trees put on their show outside.

Belles and Beaus Club of Coos Bay and North Bend held their Third Annual Jamboree on May 24 in the Community Building, North Bend. Dancing was from 1:30 to 5:30 P.M. and callers from all over Oregon as well as some from Washington, were on hand. This was a particularly outstanding event and spurred the activity in the area.

A reunion of former cruisers of the Square Dance Showboat was held at Newberg Masonic Temple, March 28. Former Cruisers from Spokane, Seattle and Auburn, Wash., and Newberg, Portland, Willamina, Sheridan, Salem, Eugene, Banks, and Roseburg, Ore., were present. The meeting opened with a potluck dinner at 6:30 P.M., with dancing following until 1:30 A.M. Reunion officers for 1953 are: C. A. Leinan, Newberg, Pres.; Freida Osterloh, Auburn, Wash., Vice-Pres.; and Marcia Woods, Portland, Secy.-Treas. Pat Norris is originator and major-domo of the Showboat Cruise.

SHANTY TOWN

By Ivan and Molly Lowder, Compton, California

Music: Shanty Town, Tennessee Record No. 833 (2/4 time).

Formation: Varsouvianna position, both facing CCW around hall. Directions given are for the man, woman uses counter-footwork throughout entire dance.

Measures

Introduction

1-4 Wait

Dance

1-4 **Walk, two; rock/rock, rock; walk, two, rock/rock, rock;**

Varsouvianna position, both facing CCW, start M's L, W's R foot. Walk fwd 2 steps (L-R) then quickly rock fwd on L, back on R, and fwd on L. Walk fwd 2 more steps (R-L), then quickly rock fwd on R, back on L, and fwd on R.

5-8 **Two-step, one; two-step, two; girl-twirl, two; three, four;**

Still in varsouvianna position, do two two-steps fwd in LOD then releasing L hands, M walks fwd 4 steps while the W does 2 R-face twirls (R-L-R-L) under joined R hands.

9-12 **Side, back; side, front; side, back; side, front;**

Partners facing, R hands joined, LOD to M's L side. Partners do an 8 step grapevine progressing sideward in LOD, making a slight dip when crossing in back. M steps to L side on L, in back of L on R, to L side on L, in front of L on R, to L side on L, in back of L on R, to L side on L, in front of L on R.

13-16 **Back, side; front, side; back, side; front, side;**

Repeat 8 step grapevine progressing in RLOD. M steps L across in back of R, to R side on R, in front of R on L, to R side on R, in back of R on L, to R side on R, in front of R on L, to R side on R.

17-20 **Star-right, two; three, four; away, two; three, four;**

Raising joined R hands to form a star, partners walk around each other CW $\frac{1}{2}$ turn in 4 steps. M now facing center. Releasing hands partners both make individual $\frac{1}{2}$ L-face turn in a small circle in 4 steps, M twd center, W twd wall. Design is a figure 8.

21-24 **Star-left, two; three, four; away, two; three, four;**

M facing out from center, partners form a L-hand star and walk around each other CCW $\frac{1}{2}$ turn in 4 steps. M now facing center. Releasing hands, partners both make individual $\frac{1}{2}$ R-face turn in a small circle in 4 steps, M twd center, W twd wall.

25-28 **Step/close, step; step, cross; step/close, step; step, cross;**

Semi-closed position both facing fwd in LOD. M steps fwd on L, closes R beside L, steps fwd on L. Step fwd on R, pivot $\frac{1}{2}$ turn R-face on R while stepping L across in front of R in RLOD. Partners now facing RLOD. M steps fwd in RLOD on R, closes L beside R, steps fwd on R. Step fwd on L, pivot $\frac{1}{2}$ turn L-face on L while stepping R across in front of L in LOD.

29-32 **Two-step, turn; two-step, turn; girl-twirl, two; three, four;**

In closed ballroom position partners do 2 two-steps making 1 CW turn progressing in LOD. M walks fwd 4 steps while W does 2 R-face twirls (R-L-R-L) under M's L and own R hand ending in varsouvianna position. Repeat entire dance 3 more times. (May be used as a mixer by having girls twirl ahead on last 2 measures.)

4 ASSOCIATIONS ELECT NEW OFFICERS

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

Remember that Joe Lewis, that well-known Texas caller, will be at San Leandro High School, Saturday evening, July 4, under the sponsorship of the Grasshoppers . . . Two bus loads of South San Francisco 49-ers trekked across the Bay to the San Lorenzo Dip 'n' Divers on their April party night, with Edith Thompson and Merle Mirtoni entertaining with accordion music on the way, and making a grand entrance. Other callers were Chick Burgess, Luke Raley, George Pfaff, Bill Castner, and the "hostess caller," Virginia Johnson. At the 49-ers May party, featured callers were Tommy Henderson, Harold Todd, Ken Clark and Charley Bassett.

The Capitola Seacaps, Santa Cruz Breakers, and other local clubs, aided by the Monterey Bay Area Callers' Assn., combined efforts for a benefit dance for Al Curtis at the Civic Auditorium on April 19 . . . The Lakeport Clodhoppers, Wes Lampson's 8th Grade group, put on a fine exhibition at the 3rd Annual Jamboree in Lakeport on May 2. It was nice to see old friends there and at the Callers' Assn. 2-day Institute at Guerneville May 23 and 24.

Jim York's regular dance at Carpenter's Hall May 1 filled the hall to capacity and had as visitors Lt. Jack Worthington from Michigan State and Jim Webster from Hamilton Field. Also, two couples from Applegate came down. Next dance June 6, but none on July 4. Everybody plans to go to San Leandro and hear Joe Lewis.

There will be good representation from the Bay Area at Asilomar I, from all reports, and we wouldn't miss it for anything . . . Jack McKay is going to British Columbia for an Institute and Bill Castner will be at Golden, Colo., this summer. Jack will also be at Stockton, as usual . . . The Paws 'n' Taws of Santa Cruz meet every Monday night at the Sea Hawks Club House and visitors are welcome. Party night is the 4th Monday of each month.

WHIRLING TOPS SURPRISE DANCE

Sixteen squares of Whirling Tops and guests met at Normandie Playground May 3 for a surprise dance planned by the Barry Binns'. The unknown caller was one Ezra Peters, complete with red whiskers, glasses, coveralls and hat—the typical hayseed. After shedding the disguise, he was revealed to be Bruce Johnson, down from Santa Barbara. The food folks, Dave and Betty Jason and Goldie Kennedy served delicious cake.

FOUR ASSOCIATIONS ELECT NEW OFFICERS

Four of the major Southern California Square Dance Associations announce their officers for the coming year. In the Cow Counties, the roster includes Jack White, in for another year as President; Elmer Gloer, Vice-Pres.; Russ Eudy, Treas.; and a Secretary to be announced later.

For Palomar Assn., Charles Hale takes over as President; with W. A. Bisher, Vice-Pres.; Robert Wallin, Secy.; and Elwood Thompson, Treas.

In San Diego, the Square Dance Assn. announces "Bud" Dixon, as President; Ray Duff as Secy.; and Maria Fielding, Treas.

New Associated Square Dancers' President is Hal Findlay with Roy McDonald as Vice-Pres., Pat Margworth, Secy.; and Earl Heal, Treas.

SAN FERNANDO SASHAY

By Larry Shiffer

News of the Mavericks. Mary and John McCarthy finally wandered back to the main Maverick herd after a three-months' tour of Europe, bringing back a lot of little gimmicks to add to the ever-growing collection of Maverick what-nots . . . Orma and Terry Bonnie also strayed afar, taking in Rome, England, France, etc. . . . Ken Kendricks getting back on his feet after a "major" at the hospital . . . The Doc Woods are another couple Europe-bound this summer.

The Round Dance class of Kay and Bill Holmes, out Sun Valley way, seems to be growing by leaps and bounds. It will remain open as long as there's room left in the hall, so drop around, you round dancers.

Guest callers at recent dances of the Bachelors and Bachelorettes were Max Wolf, Ken Keeney, and of course, their regular caller on other nights is Harley Smith.

Flying Squares, the Sun Valley group with Glen Story calling, are sporting some brand new emblems, a pair of interlocked squares with mounted wings flying thru a jet black sky. This is an open group, so drop in of a Wednesday.

It was some turn-out when Sherm Chavoor took his Thursday group to Benny Mathews' Friendly Squares. Sherm brought along seven squares and the hall was nicely packed—like sardines!

Howdy Podners' Easter Dance was quite an affair. Margot Eigenberg made a "theme" cake about as big as a couple of railroad ties. The fellas designed Easter bonnets for the gals, and they were some creations! The girls all had "Blossom-y" corsages and it was in all a right nice occasion.

COW COUNTIES ACCOUNTS

Cow Counties Assn. plans another day of fun on May 30—Memorial Day—in Riverside, which will be a matter of history when you read this. Called the Cow Counties Memorial Day Hoedown, it will feature a Square Dance Clinic, directed by Arnie Kronenberger; a Round Dance Clinic for intermediate and advanced dancers, directed by Frank and Carolyn Hamilton; and a Contra Workshop with Ed Gilmore. These will be held in the P.M. at Memorial Auditorium.

The evening program will open at 7 P.M. with a style show and entertainment, at the Auditorium, to be followed by dances in the Auditorium, on both the Main Floor and Patio Level, and at beautiful Starlight Square (with a brand new surface) in Fairmount Park. Yes, there will be free shuttle-bus service. Admission, \$1.20 per person, including **all** the Saturday events.

When Jim and Ginny Brooks of Everett, Wash., were down they paid a visit to the Center of the Square, San Bernardino, April 4. Here they gave a beautiful exhibition of the Spanish Waltz and taught the Ranger Polka. They were well-accepted and have promised a return visit.

The 3rd Annual Square Dance Reunion was held on May 12 at Center of the Square. The idea of the reunion is for all experienced dancers to bring one couple who have not danced for some time. Twenty guest callers were on the program, Cal Golden was MC, and music was furnished by Bill Russell and Harry Raby.

Highland Swingers celebrated their 3rd Anniversary on May 1. 125 members and their guests danced to the calling of Ed Gilmore and the music of the Boom Chuck Boys. New officers for the coming year are the Jim Whites, and Jack Humphries.

Riverside Whirlaways are having Joe Lewis for their caller on June 20 at a closed dance and Joe will also call an open dance at the Memorial Auditorium, Riverside, on June 19.

DANCING AT KNOTT'S BERRY FARM

Outdoor square dancing at Knott's Berry Farm will again be under the direction of Merl Olds this summer. Call Merl at LOrain 9-4817 if you and your group want to go down.

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SHOW OF THE CENTURY

The Callers' Show, of course, at West Hollywood Playground on April 26. Smoothie Paul Pierce introduced the various skits, which were nicely timed to be just enough and not too much, alternately hilarious and beautiful. To report fully on all the acts would take much more space than we have, but Ray Orme started things off with the one about the caller's equipment going on the blink. Ensuing skits featured Judy Hiney and Margaret Hall; Jonesy and his "gittar"; the barbershop quartette of Bruce Stotts, F. Frankeberger, Hal Sturrock, and Slim Brough; Dale Garrett conducting a "round dance class" (?); Clyde Doran; Pat and Royal Kemp in their wonderfully zany "From Here to Infirmary," a repeat from the Club Clinic.

Jean Baker contributed a graceful hula, followed by an aggregation of callers with guitars and banjos led by Bill King and under the direction of Hal (Von) Findlay. Cliff Curtis sang a mellow "Wagon Wheels"; Bruce Johnson called for a comedy turn; Margie Matson danced on her toes; Johnny Velotta made a robust "bool-fight"-type caller; and Barry Binns, Al McMullen, Doran, Eve Maxhimer, and Lucille Berry did a quick skit.

The "Old Soft Shoe Horns" did just that, with Jean MacKenzie; Gerald Reeser was a part of the "Tinphony" orchestra; Beth Johnson sang two vibrant and colorful numbers; Ray Shaw added a bit of philosophy; and the whole company backed up Wayne Donhoff's singing of "Square Dance America" for a stirring finale. Music and lyrics were by Hal Findlay who did a two-piano accompaniment with Martha Jamison. All of those behind the scenes and in front are entitled to large gobs of thank-yous for a splendid show dedicated by the callers to the dancers. The hall rang with the enjoyment of the lucky ones who were privileged to see it.

JOE LEWIS AT DOUBLE ELBOW

On his way to the first Asilomar session, Joe Lewis will drop off in Los Angeles long enough to call for the Double Elbow Club on June 26. Marvin Franzen is in charge of arrangements for the dance, which will be MC'd by Bob Osgood and have Jack Barbour's good hoedown music.

There's a new address for an old favorite!

AMERICAN SQUARES

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THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JUNE 1953

ABOUT THIS ISSUE

Eleven dances (two rounds, and nine squares) make up this issue of the Workshop. To all of you who have sent in your calls and dances, thanks. Please keep it up. Be sure, when submitting copy for The Workshop, that it is put in as nearly complete form, with explanations, etc., as possible.

The Workshop goes only to those who subscribe to the special Caller's Edition of Sets in Order. The cost is 10c per issue (or \$1.20 per year), and is bound right into your monthly magazine. We'd like suggestions of things that could better help you in The Workshop.

OUT YOU GO

Original Dance by "Pancho" Baird,
Santa Fe, N. M.

Introduction:

Now all the way around that left hand lady
Right back home and swing your baby
Now swing your honey go 'round and 'round
Allemande left and you don't fall down
Right to your honey and right on around
Right and left go around the ring
Meet that lady that pretty little thing
Promenade now two by two
Right back home like you always do
Figure:

All the way 'round that left hand lady
Right back home and swing your baby
Swing your lady go 'round and 'round
Gents star left as you come down
Left hand star now don't you know
Go gack with a right and around you go
Meet your honey with a left hand 'round
Go all the way 'round
Right hand lady with a right hand 'round
Gents star left and out you go
Round your corner with a dos-a-dos

Original corner.

Swing your honey a pretty little whirl
Round and round with your own little girl
Then allemande left from where you are
Go right and left and you form a star
Back it up but not too far
Now shoot that star and away you go
With right and left and a do-si-do (do-paso)
Do-si-do and a little more do
Back to your honey and promenade
Go two by two and six and nine
Right back home and stay in time.

Repeat figure three more times to obtain original partner.

"TWIN TRAVELER"

(Author Unknown)

Music: Any good hoedown music.

First and third you bow and swing, then lead on
out to the right of the ring

Circle four and don't get sore, just once around
and then no more

Be sure to end circle with back toward home
positions.

Turn the right hand lady with the right hand
round

Partner by the left as she comes down

Turn original RH lady—opposite in the forma-
tions of four—with a RH around and partners
by the left, working back toward home posi-
tions when turning partners by the left.

Now corners all with a right hand around . . .

Now dancing as in regular square formation,
gents turn original corners with a right hand
around.

It's partners left and a left all around

And promenade the corner as she comes down

As in regular "Arkansas Traveler" figure.

Repeat with head couples working again.

Repeat twice more with side couples working.

ALLEMANDERS' STAR

By Kenneth Barnett, Bremerton, Wash.

1st and 3rd say how do you do

Go up to the center and pass right thru

Around just one you're doing fine

Split the sides stand four in line

Forward eight and back that way

Head ladies do a half sashay

Each gent now has original corner for partner.

Chain those gals across the set

Turn 'em boys you're not thru yet

Chain those gals right down the line

Turn 'em boys you're doing fine

Four ladies do a grand chain four

Diagonally across the floor.

That's a right hand star in the middle of the floor

Turn 'em boys but not too far

Put 'em in the lead in a right hand star

That's an eight hand, right hand, eight hand star

Back with the left but not too far

Gents pull them thru with your right hand

And Box the Gnat as pretty as you can

Then join your hands around that track

And balance forward and balance back

Now swing with the left to half around

The gents star right across the town

Gents star across the set will give them their
original opposite lady.

Turn the opposite lady with the left hand round

Reach for your corner and pull her by

Swing the next don't be afraid

She's your own so promenade.

"A RING AND A STAR"

By Doc Alumbaugh, Arcadia, Calif.

Music: Any good hoedown.

Advanced Version:

Ladies to the center and back again, gents to the center and form a ring

Now change that ring to a right hand star, and back by the left—not too far

You sashay round your pretty little taw, then allemande left the corners all

Do-sa-do your pretty little thing, then the gals to the center and form a ring

Change that ring to a right hand star, back by the left and not too far

Meet your own with a right full around, and a wagon wheel roll as you come down

Meet partners with R hand full around, the ladies make right face whirl without help from partners as gents make left hand star in place.

Now pick 'em up with an arm around, star promenade around the town

Gents pick up partners with arm around waist as ladies complete their right face whirl.

Gents swing out—ladies swing in, with a full turn around and you're gone again

The gents drop off wherever you are, ladies keep on with that right hand star

Gents step out and stand still, ladies continue with RH star.

Gents step in behind your mate, with right hands up and star all eight

Ladies reach under with your left hand, break that star to a left allemande

Now a right to the next, it's right and left grand You meet your honey, that's a brand new maid—

just take her by the hand and promenade

New partner is original right hand lady. Repeat three more times to regain original partner.

Intermediate Version:

Gents to the center and back again, ladies to the center and form a ring

Now change that ring to a right hand star, and back by the left—not too far

Now sashay round with ol' grandpa, then allemande left the corners all

Do-sa-do your pretty little thing, then gents to the center and form a ring

Change that ring to a right hand star, back by the left and not too far

Pick up your honey with an arm around, star promenade around the town

Gents swing out, the ladies swing in, with a full turn around and gone again

Gents drop off wherever you are, ladies keep on with that right hand star

Gents step in behind your mate, with right hands up and star all eight

The ladies reach under with your left hand, break that star to a left allemande

A right to the next, it's a right and left grand You meet your honey, she's a brand new maid—

just take her by the hand and promenade.

CHAIN THE RING

By Doc Alumbaugh, Arcadia, Calif.

Music: Any good hoedown.

Two head (or side) couples balance and swing

Now promenade halfway around the ring

It's forward and back, two by two

Right and left through as you always do

Two head (or side) ladies chain across

Now chain 'em back and don't get lost

The same two ladies chain to the right

And chain the ring if it takes all night

Head 2 ladies keep chaining to the right until they have chained all around the square.

Gent stay put like a rock on the floor

Chain those gals 'til you've chained all four

Hold 'em tight—don't let 'em roam

Keep on chaining 'till they all get home

When you get your own, just give her a swing

Now all join hands and form a ring

Circle left and stretch out wide

Now do-paso on all four sides

Partner by the left, corner by the right

Partner by the left and turn her right

Take her in your arms and swing with joy

Promenade home, a girl and boy

Call out side, head and side couples to complete the dance.

ISSAQUAH BREAKDOWN

By Ed Fish, Issaquah, Wash.

First and third balance and swing

Go up the to the middle and back to the ring

Forward again and pass right thru

Split, and make four lines of two

Heads split ring, meet opposite person behind side couples and stand there, facing the backs of side couples. #1 lady is behind #2 lady, #3 gent is behind #2 gent, #3 lady is behind #4 lady and #1 gent is behind #4 gent. All facing the center of the set.

The fours go forward and back with you

The couples in the middle pass right thru

Side couples pass thru.

Split that couple on the side of the ring

Square your set, and everybody swing

Sides split couples that were standing behind, go to head positions, and swing there. Now all the gents have their opposite lady, but they are not home.

Head two couples pass right thru

Pass thru and stand in opposite position facing out.

And the same old thing for 4 and 2

Sides do the same as heads have just done, stand facing out.

Circle to the right and don't you blunder

Gents break with the left, pull the right lady under

Swing the next girl down the line

All gents are now swinging their original right hand lady.

Say by golly, ain't that fine

Put the ladies in the middle, put 'em on the spot

Gents run around like the hands on a clock

Clockwise—to the left.

It's a right hand round the girl you swung

Then allemande left, but only one

And promenade that girl you swung.

GOLDEN GATE SASHAY

By Castner, Alameda, Calif.

Music: Any good hoedown.

First old lady promenade the inside of the ring
When you get home give your man a swing
Turn about and face right out

1st couple swings around to face outside the set, lady still at man's right.

Second couple fall in behind

Number three is next and four is last in line

Couples must be sure to follow this exact order.

Everybody sashay right 1-2-3-4

All four sliding steps right.

Everybody sashay left 1-2-3-4

All take four sliding steps left.

Face your partner, break away

All 4 couples face each other, then step back from each other.

Step right up, swing and sway

Face your partner, back you march

Step right up and form an arch

Couples face each other, step back again and this time when they step up to each other they form an arch with hands raised.

First gent—it's up to you

To duck right under and pull 'em through

No. 1 gent releases right hand of partner, holding her left hand and making a 1/4 right face turn under his own right arm and going under the other arches. Lady No. 1 takes the left hand of the next gent in line, who is gent No. 2 and pulls him through after her. Next lady in line, No. 2, with her free right hand takes the next gent's left hand, pulls him through after, etc. The gent always turn under their right arm.

Duck right under, to the end you go

And around the gents and don't be slow

Circle eight, etc.

When gent No. 1 has ducked under all the arches, he turns to the right and starts circling.

STAR PROMINO

By Virginia Johnson

Allemande left Alamo style

A right to your honey and you balance awhile

Turn by the right to a wrong way thar

And you back up boys in a left hand star

Gents are in this wrong way thar with original partner.

Gents swing out and stay right there

Gals star left in the middle of the square

Go all the way around till you meet this Joe

And pick him up in a star promino

It's a star promenade with the ladies in

The gals back out, the gents step in

And you star promenade with the gentlemen in

Gals drop off right where you are

Gents keep goin' in a right hand star

Meet your own with a left hand round

The corner lady with a right hand round

Partner left, go all the way round

Like a left allemande

A right to the next, and a right and left grand.

FLIRTATION WALTZ

By Anne and Hugh Smith, Oklahoma City, Okla.

Record: Flirtation Waltz, Coral 60828.

Footwork: Directions for man. Lady does counter-part.

Position: Side by side, facing LOD. First 6 meas. canter rhythm.

Measures

1-2 Step L, —, close R; step L, —, —:

Move forward in canter rhythm. Look at partner. Outside hands joined, held high and leading.

3-4 Step R, —, close L; step R, —, —:

Still moving forward, bring joined inside hands forward, held high and leading. Look at partner over shoulder.

5-6 Step L, close R, step L

Turn out away from partner, man L face, lady R face. Take ballroom position, man's back to center.

7-8 Balance back R: balance forward L;

Turn to face reverse direction.

9-16 Repeat meas. 1-8 facing RLOD. Start outside feet man's R. Balances will be back on man's L, forward on man's R this time. Open out to face LOD after last balance.

17-20 Pivot out L; pivot R; walk forward L; dip forward R;

Progress forward these four steps. Turn out one complete turn on two pivot steps, man L face, lady R face. Catch inside hands for walk forward and dip forward.

21-24 Pivot in L; pivot R; walk back L; dip back R:

Progress backward on these four steps. Outside foot will be in place after dip of meas. 20. Step back on it, turning in toward partner. (Man turns R face, lady L face.) For walk back and dip, back up toward RLOD, still facing LOD. Join hands for walk back and dip.

Face partner. Man's back to center.

25-28 Back L: back R, forward L; forward R:

Back away from partner, then walk forward to new partner. Take R banjo position. For a mixer, lady back away diagonally to RLOD, man diagonally to LOD; then walk forward to new partner. Lady takes man behind, man moves ahead.

29-32 Turn, 2, 3, ; 4, 5, 6; turn, 2, 3; 4, 5, 6;

Turn two complete CW turns in R banjo position stepping on each beat. Man starts L foot lady R. Accent 1st count in meas. 29 and in meas. 31.

Do routine 3 times. Then the following 4 meas. break. Then repeat twice more.

Break (done only once, after 3rd time through).

1-2 Step L, —, close R; step L, —, —;

Take position for Fig. 1. Move forward. Look at partner.

3-4 Step R, —, close L; step R, —, —;

Keep position and move backward still facing LOD and looking at partner.

Ending: On last time through (5th) you may then turn only one complete turn, twirl lady, and bow. Meas. 29-32.

ACKNOWLEDGEMENT

In the February issue of "The Workshop" we printed the SOUTHPAW (Author Unknown). We have since learned this was written by Randy Randolph of San Francisco, California, and wish to give credit where credit is due.

—Editor

MUSTARD PLASTER POLKA

By Angie Stork & Clarke Kugler, Inglewood, Calif.

Music: "Jolly Peter Polka" Imperial Record #1230

Position: Open, inside hands joined, facing LOD.

W does counterpart.

Measures

Figure 1

- 1-2** Step, —, step, —, step, —, step, —;
Progress LOD step L, hold, R hold; L, hold, R, hold;
- 3-4** Step, close, step, turn; step, close, step,
In LOD step L, R, L turn to face RLOD—M
turn L W turn R; stepping bkwd in LOD
but still facing RLOD step R, L, R, hold;
- 5-6** Repeat meas. 1-2 in RLOD;
- 7-8** Repeat meas. 3-4 in RLOD; assume semi-
closed pos. at end.

Figure 2

- 1** Heel, toe, heel, toe;
Facing LOD touch floor with L heel diag-
onally to L side, touch L toe to R heel,
repeat;
- 2-4** Polka, polka; polka, polka; polka, polka;
Turning CW in closed pos. do 6 Polka
steps progressing in LOD—Hop, L, R, L;
hop, R, L, R; hop, L, R, L; hop, R, L, R;
hop, L, R, L; hop, R, L, R;
- 5** Repeat meas. 1;
- 6-8** Repeat meas. 2-4;

Figure 3

- 1-2** Slide, slide, slide, slide; step, brush, step,
brush;
In closed pos. man facing wall. Progress
to side in LOD. Step Lr, Lr, Lr, Lr; step L
to L side, swing R across L brushing R toe
to floor, step R to R side, swing L across
R brushing L toe to floor;
- 3-4** Polka, polka; polka, polka;
Still in closed pos. 4 polka steps turning
CW. Hop, L, R, L; hop R, L, R; hop, L, R,
L; hop, R, L, R;
- 5-6** Repeat meas. 1-2;
- 7-8** Repeat meas. 3-4.

Sequence of Dance: Figures 1, 2, 1, 3, 1, 2, 1,
3, 1, 2.

CORRECTION

Instructions for the round dance "Louise" as printed in the April issue of "The Workshop" should be corrected as follows: The dance is repeated three times followed by a break using measures 9-12. It is now repeated twice, then ending with measures 9-12 and a bow.

—Editor

HOLLYWOOD STARS

By A. J. Schuettner, Hollywood, Calif.

Honor your partners one and all
The four ladies chain across the hall
Chain right across on heel and toe
And chain right back and don't be slow
Turn twice around with your pretty maid
Then turn her in to a star promenade
Gents come along and don't be slow
It's a star promenade and around you go
The gals back out and go like sin
And star promenade with the gentlemen in
Leave this girl at your home base
But keep your left hand star in place
When the gents get back you box the gnat
The girls star left, the gents stand pat
When the girls get back, you box the gnat
The gents star left, the girls stand pat
When the gents get home you swing and whirl
Round and round with your pretty little girl
Keep your right arm round that maid
And the gents star left in a star promenade
Now we'll really start to play
You roll-away with a half sashay
And turn that star in the same old way
Roll 'em right back where they were before
And turn that star a little bit more
The girls step out, and fall back one
And promenade that son-of-a-gun.
Gents now have their original right hand lady
for a partner.
Repeat 3 more times to restore original partners.

BLUE EYES

By Lee Waddell, Big Bear, Calif.

Record—Imperial 1106

Introduction—Use as a break and for ending.

Allemande left with the little gal on the corner
With a grand right and left around the ring
When you meet your gal, you twirl and prome-
nade her

And when you get home, it's everybody swing
Verse

The head ladies chain to the right of the ring
Turn 'em all the way round and chain 'em on
again

Turn 'em full around, chain 'em around the circle
Turn 'em full around and chain 'em home again

Head ladies now chain to the left of the circle
Turn 'em full around and chain 'em on again

Then turn 'em full around and chain 'em on again
Turn 'em around and chain 'em home again

Repeat introduction for break.

Repeat same verse for side ladies, first to the
R then to the L.

Repeat break.

Head couples right and left thru to the right
Turn around and right and left on again

Turn full around, right and left thru around the
circle

Turn around and right and left home again

Head couples right and left through to the left

Turn around and right and left on again

Turn full around and right and left around the
circle

Turn full around and right and left home again.

Repeat for side couples, first right then left.

Repeat break for ending.

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

The Visalia Bar V Dancers held a folk and square dance carnival on April 25 at the College of the Sequoias gym in Visalia.

On May 2 the Central California Callers' Assn. put on a Jamboree in Hanford.

Wrangler-members the Les Hunters, and Lew Peuleckas, acted as hosts for a large group of Wranglers, Stampeders, and Square Wheelers at a new "slab" near Orange Cove.

Cathay Gulley Jumpers is the name selected by the newest square dance club to be organized in this area. Cathay is a mountain community near Yosemite and the club meets every Thursday night at the Cathay School. Charlie Hull calls for and instructs this group.

The Caper Cutters and Wranglers have joined forces for the summer season and will dance together every 2nd and 4th Thursday night on the old "slab" in Fresno's Roeding Park. Bernie Ward will call for the joint operation.

We eavesdropped on an instruction session last month to hear our old friend Hollie Hunsaker (a top folk dance instructor) calling a mighty good square dance.

Valley Associated Square Dancers held a dance in Lemoore on April 18. Harry Carr, Bakersfield; Bernie Ward and Dingie Wheeler, Fresno, were the regular callers, with Red Lemming and Max Slaton adding a tip each. The Assn. will sponsor dances on the "slab" in Roeding Park every 2nd Sunday, June thru October, starting at 8 P.M.

The Dudes and Dolls will dance during the summer on Wed. eves on the Park "slabs," with Bill Richardson and Bruce Stotts calling.

In conjunction with the State Festival sponsored by the Central Valley Empire Assn., and the Calif. Fed. of Folk Dancers, the Valley Associated Square Dancers are sponsoring a separate square dance in Fresno on May 30, at the Fresno Civic Auditorium.

NEW OFFICERS FOR RUFFS ROUNDERS

Ruffs Rounders, who meet regularly at Terry's Hayloft, Bell, 1st and 3rd Fridays, elected the Rusty Pipes, Bill Bishops, Pete Persons, and Rudy Beingessners. Bob Ruff is caller for the club.

TWO FINE A-SQUARE-D DISTRICT ROUNDUPS

April 19 was the date of the 1st District A-Square-D Roundup, under the direction of Harry Steiner. Some 500 enthusiastic square dancers found the Olive Rec Hall in Burbank a thing of beauty. The April Showers theme was carried thru, with 500 colored umbrellas hanging from the ceiling and dropped at intermission, for souvenirs. A 10-foot umbrella, beautifully decorated, hung over the flower-banked stage. On one side of the stage a large weeping willow tree grew real sweet peas. Decorations were done by Viola Steiner and her willing crew. Fenton Jones and Paul Pierce shared the M.C. jobs and 12 other callers also contributed.

The 2nd District Roundup was at the Glendale YWCA on May 1, with a May Day theme. M.C. was Sparky Adams, with Al McMullen, Bob Hall, and Johnny Velotta also on the caller-roster. Anne Wrede, Suzie Carleton and their helpers made this hall a thing of beauty, too, with cornucopias spilling garden flowers hung on the wall; ivy-twined lines above the dance floor suspending flower-filled straw hats; and the box lunches on a long table imaginatively and gaily decorated. One of the members also contributed armloads of lovely iris. Bob Kerr is director for this district.

SOUTH COAST ASSN. NEWS

South Coast Association's 8th Hoedown at Sunny Hills was a lulu, attended by some 400 people, and featuring Willis Brown and Lefty Davis as M.C.'s. Callers were Harvard Hicks, Bob Van Antwerp, Bob Williamson, Jack Warner and Jack Hutchins, besides said M.C.'s. Betty and Jack Warner demonstrated two new round dances and a "gag" square with personnel culled from the audience "danced" with snowshoe-like contraptions of wallboard and potato sacks on their feet! Real dainty! Music was by "The Ramblers."

South Coast's News Letter currently presents news of the Fairs and Squares, Lazy 8's, Whirl-aways, Centennial Club, and Wheel and Whirl Clubs in the Long Beach area. This newsy little paper is a wonderful way of keeping the Assn. clubs in touch with each other. Vern Malisch compiles the news notes.

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SAN DIEGO COUNTY REPORTS

Square Dance Association of San Diego County played host on May 16-17 to the Council of Southern California Assns., in San Diego. A full report on this meeting will appear next month.

Quarter Promenaders celebrated their 2nd Anniversary in the Grange Hall, Vista, with the following clubs as their guests: Silver Dollar and Allemanders, Escondido; Z2 Club, Fallbrook; SS D, Encinitas; Do Si Do, Valley Center; Ramona Scramblers, Ramona; Village Squares, Carlsbad; Lazy B's, San Marcos; and Sage Brush Stompers, Vista. Door prizes were awarded and the group enjoyed home made pies and a beautiful cake baked by Joe Schrotz. Callers were Vic Biewener, Bob Perry, Al Bisher, Al Messersmith, Bill Ragsdale, and Kenny Young.

Whitey Brotzman is back calling for the Circle 8 and SS D Clubs . . . Village Squares claim their pot luck dinners on 1st Thursdays bring out the best crowds . . . Ramona Scramblers were hosts for the Palomar Roundup on April 11, with Wayne Donhoff calling, Dude Turner's music and 25 squares to enjoy it all.

Frank and Carolyn Hamilton of Pasadena came down to instruct a Round Dance Institute sponsored by the San Diego Park and Recreation Dept. on April 17-18-19, in which 100 couples, mostly new round dancers, participated. 3-hour sessions on Friday night, Saturday PM and night were followed by a Roundup also attended by the Hamiltons and some of their newest "graduates." Bud Blakey and Ray Lantos M.C.'d the pro-

program with the Hamilton's, Maria Fielding and Earl Meeder doing exhibition rounds.

The Balboa Park Group with Les Airhart as Prez and Buzz Brown as caller, is growing out of its hall. They meet 2nd and 4th Wednesdays in Recital Hall, Balboa Park . . . On April 29 this group was host to San Diego Square dancers with a dance featuring Ed Gilmore of Yucaipa.

CLUB JAMBOREE

Dave Clavner's Circle C had a big invitational Jamboree on April 30, at Robertson Playground. 160 dancers came to dance to Dave, Buzz Brown of San Diego, Lefty Davis, Bob Bevan, F. Frankenger, Brownie Brown, and Bob Osgood.

SAN GABRIEL VALLEY & ENVIRONS

The 8th in a series of 5th Thursday Round Dance parties was given by the Frank Hamiltons in Pasadena on April 30. 76 couples including 19 round dance instructors were present. Guests of honor were a hardy group from San Diego and two couples from Ventura. Several demonstration dances were given during the evening.

Tab Beginners' Square Dance Classes, Whittier YMCA. For beginners, The Leftfooters, Wednesdays. For refresher-intermediates, The Rightfooters, Thursdays. Margie and Ozzie Stout are the caller-teachers.

Belles & Beaux of San Gabriel had a May Day Party, with a May-pole, a Queen, and corsages for the ladies, on May 1. Clyde Doran was guest caller. Harley Smith will call on June 5.

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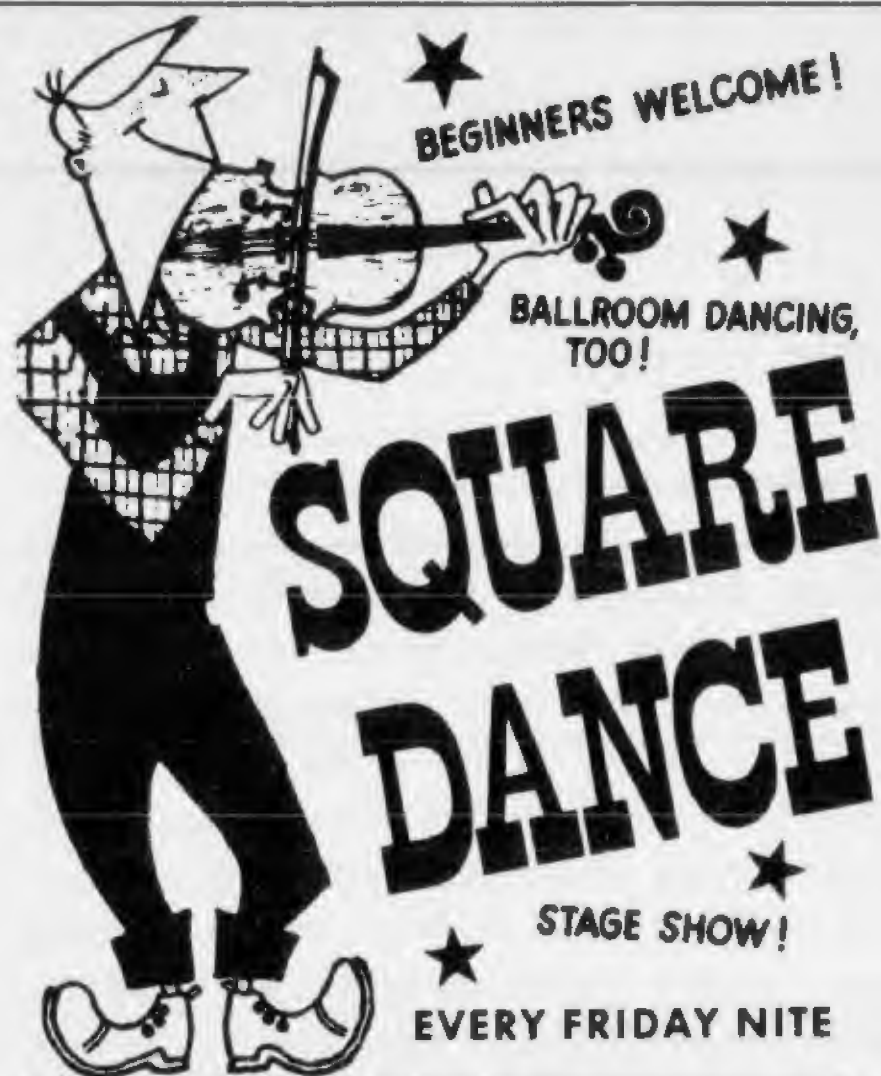


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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Indeed we do like the idea of our very own Women's Page, and we also think it a good idea to feature one item of wearing apparel each month, such as you had on "fluffy underthings." We do not have many places to buy things for square dancing here in the Middle West and we are really searching your magazine for the ads and new ideas.

Theresa Tallowit
Prospect Heights, Ill.

Dear Editor:

My husband and I have always enjoyed Grundeen's cartoons on the back of each issue, as they seemed to strike a familiar note in our associations with square and round dancing and the dancers. But, when we saw the one on the April, 1953, issue, we were certainly astonished. As many times as we have been guests at the different clubs in this area, we have never been through or even heard of such a practice. We certainly don't approve of this method of greeting guests.

Margie Reese
Bremerton, Wash.

(Editor's Note: We also disapprove of the method of greeting guests shown in Grundeen's April cartoon. It's just one of the little digs we make against any attempt at making square dancing exclusive. We hope that through these cartoons we will be able to avoid any possibility of the circumstances portrayed ever becoming a reality.)

(Continued on Page 26)

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W. S. (BUCK) BLACKWELL

Buck Blackwell, former Southwest Oklahoma District President, former State Federation officer, and beloved power behind the monthly Caller's School, in that area, passed away last month while attending his Caller's School at Cordell, Okla., on April 19. His passing will be a great loss to his wonderful wife, Cairo, and their son, Clay; as it will be to his host of friends in the square dance world.

Michigan

At a business meeting after the regular dance April 17, Swing 'Em in Gingham Club of Detroit elected the following officers to serve for 1953-54; Harold Erickson, Chuck Kopta, Bud Gray, Roy Secord, and Florence Kramer. Art Carty will continue as caller for the club which meets first and third Saturdays at Lasky Recreation Center.

Circle 8 Square Dance Club of Detroit will sponsor a square dance June 13, at which the popular Ray Smith will do the calling. Ray was in Detroit last year and is expected to duplicate the big hit he made then.

Alabama

Nita and Manning Smith (our featured Caller Couple this month) were at the YWCA in Birmingham for three sessions, on May 29-30. The Friday night square dance and the Saturday afternoon dance sessions were open to the public. The Saturday night dance was open to members of the Birmingham Square Dance Assn.

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FOR CALLERS AND TEACHERS

A special edition of *Sets in Order* designed for callers and teachers of square and round dancing is prepared each month by a special staff. Square dances, round dances, breaks and patter sent to *Sets in Order* offices from all parts of the country are included in this special edition marked "The Workshop." These dances for the most part have not been tested and are presented in the form in which they have been received by *Sets in Order*. In this issue of *Sets in Order* Caller's Edition, for instance, are the following dances and breaks:

Flirtation Waltz; Mustard Plaster Polka; Allemanders' Star; Issaquah Breakdown; Hollywood Stars; Blue Eyes; Out You Go; Golden Gate Sashay; Chain the Ring; Twin Traveler; Ring and a Star.

This special Caller's Edition of *Sets in Order* which costs an extra 10c per issue (\$1.20 a year and available only to subscribers of *Sets in Order*) contains an average of from twelve to twenty different dances. Sorry, but we are out of back issues of the Workshop. All new subscriptions start with the current issue.



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(Letters, Continued)

Dear Editor:

If the "sub-rosa" comments of numerous round dancers are to be taken seriously, the future of round dancing will depend upon a system of uniformity in introducing new rounds. Round dancers are becoming somewhat irked to find, when they learn a new round dance, they do not know the version being danced at a particular dance. We round dancers spend time (and money) to learn a round dance; then we go to a

dance and find we cannot do the version being danced. What is the natural reaction?

With reference to a recent issue of Sets in Order, it is noted that an attempt is being made to regulate the rounds. If round dancing is to survive there must be some regulation in connection with the introduction of new round dances . . . Believe me, this is the opinion of one who wants round dancing to survive.

L. E. Towne
Pasadena, Calif.



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OPEN FRIDAY EVENINGS

Dear Editor:

I was much amused at the article in your March edition signed "A Caller." Of course, when a person doesn't sign his name he is inviting comments and I would say that if this is the first time the gentleman has received the old Heave Ho, or polite Brush Off, he must be very young both in years and experience as a caller. Square dancers are swell people, the very best, but, as they pay all the bills they have a right to act like people and to demand that the

caller give them the kind of dancing they want.

. . . Personally I think too many callers lose sight of the fact that folks square dance for FUN; they don't want their dance to become a workshop or a continuous walk-thru. A caller must sense the mood of his dancers and give them the kind of program they want . . .

John L. Bush
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Imperial Records, the folks who came out five or six years ago with some of the first round and square dance records, have returned to the field, adding Dave Clavner to their staff as producer-advisor. The company announces that it will attempt to keep up with the latest dances.

First releases include four new rounds featuring the very danceable rhythms of Madeline Willey at the Hammond Organ. Record 1229 features Candlelight Waltz and April Gavotte, while 1230 has Lady of Spain and Mustard Plaster Polka. The first of the new square dance releases under the revised Imperial recording plan include music only for the following four square dances: "The Blue Tailed Fly" (an original written by Dave Clavner) and "Jambalaya" (132), "Shine" and "To the End of the World" (1231). Both the rounds and the squares include written instructions or calls for the dances. Here is a label to watch in the months to come.

In Sets in Order's May issue we reviewed the newest releases from Western Jubilee and mentioned that the very catchy tune "A Guy Is a Guy" featured on the record labeled "Phoenix Two Step" should go well with a simple version or easy mixer dance. Copies of the record now contain printed instructions for a very simple and enjoyable round which can also be adapted as a mixer called "Dinky One Step." Try it—it's fun to do.

Latest releases from Windsor include: "Kansas City Gal" and "Uptown and Downtown" two calls by Robbie Robertson of Mercer Island, Washington. Robbie's style is distinctly different and most pleasing. He has the ability to transmit a great amount of his personality across and into the record.

The latest releases from Decca, with their new calling star, Ed Gilmore, are due out this month. From everything we hear, these are real great, so you can look forward to giving them a listen as soon as they arrive at your local record store.



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ADMISSION TAXES

Associated Square Dancers of Los Angeles is distributing to its member-clubs a bulletin on the subject of Admission Taxes to square dances. Walt Hessenflow, Assn. President, found that Congressman Reed of New York is the proper official to write to get some fair ruling on the tax matter. Operas and symphonies are tax-exempt, there is current agitation to eliminate movie taxes, and now it would seem time to get consideration for square dance organizations. Let's send an avalanche of mail to Washington, protesting the admission tax on square dances. Address your letters to Honorable Dan Reed, Chairman Ways and Means Committee, House of Representatives, Washington, D. C.



IT WAS ALL OUR FAULT!

Ooops! Our deep and sincere apologies to Mr. C. H. TAYLOR, the caller for the Square Circle R Club of Chicago, on whom we did a story in the May Sets in Order. Somehow those darn gremlins substituted the name bradley for TAYLOR, and it came right out in print that way. The gentleman, whose picture we print again, is C. H. TAYLOR.

We can't help but wonder—who is mr. bradley?

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Pennsylvania

March 16 marked the date of the Third Jamboree for Callers and Square Dancers, sponsored by the Susquehanna Y's Men's Club, which took place at the Roller Rink, Lemoyne, Pa. Music was by the Stubble-Jumpers and callers included Glenn Shanafelt, Charles Shutt, Paul Lackey, Roy Zink, Tom Hoffman, John Sheaffer, Bert Wittenberg, John Stum, Sam Deitz, and Clarence Spatz.

BOY OH BOY!

It's a new arrival at the Raymond Smith residence in Dallas, Texas. The six foot six tall lanky Texan and his wonderful wife, Mildred, announce the birth of Dan Harvey Smith, born Tuesday, April 21, 1:45 A.M. The young caller weighed eight pounds, six and three-quarter ounces. Congratulations!

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June 14—Blair County Roundup, Bland
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June 20—Western Sq. Dance Assn. Dance,
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July 5—Menasha Centennial Square Dance,
Menasha, Wisc.
July 19—Hangtown Twirlers Festival, Bal
Bijou Ballroom, Lake Tahoe, Calif.
July 20—Christian County Fair Festival,
Taylorville, Ill.
July 23-24-25—Western Montana Festival,
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Heber Shoemaker
Seattle, Wash.

They keep telling us that Memphis "is different," but we refuse to believe it. For several known (and undoubtedly many unknown) reasons, square dancing has never really gotten under way here.

Be that as it may, a group of us . . . have formed a club for experienced dancers, and are starting Beginners' Classes. Please help us inform the rest of the nation that, if they have friends who have moved to Memphis and are interested in square dancing, we are vitally interested in getting in touch with them. We know there are lots of people here who have danced elsewhere. And we need every one of them. My telephone is 62-1444.

Fay Wolfson Memphis, Tenn.

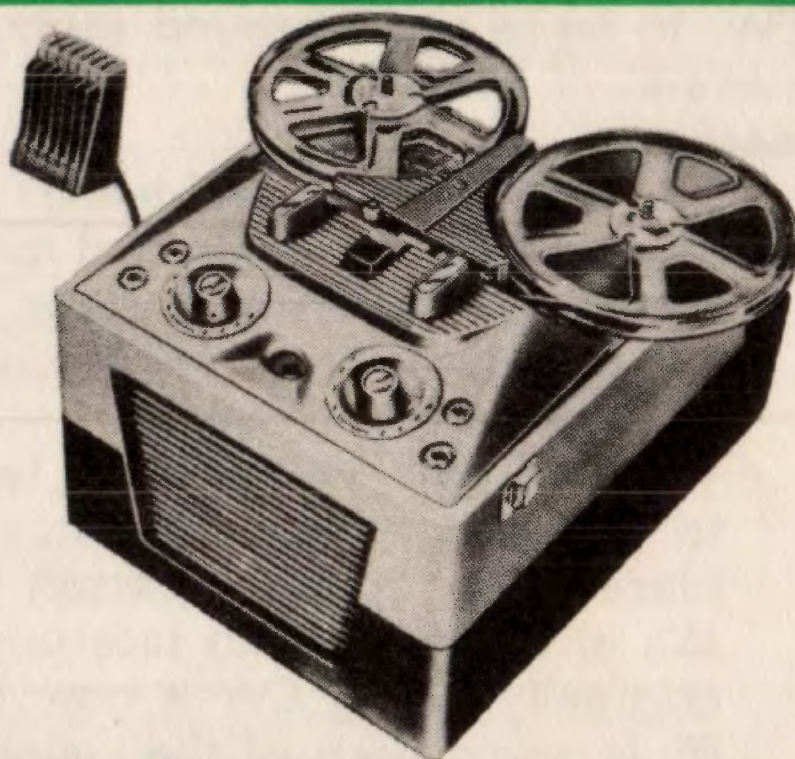
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Formation: Groups of 2 couples facing each other, 1 couple facing CW, the other CCW, in large circle around room. Each couple has inside hands joined, W is on M's R.

Measures

Pattern

1-2 **Part I—Swing up; and back;**

Swinging inside hands fwd to center of group of 4, step fwd on outside ft for a waltz balance (M steps fwd, L steps R by L and raises on toe, steps L in place). Swinging hands down and back, waltz balance bwd on inside ft.

3-4 **And pass; right through;**

Waltzing fwd, swing hands fwd again and change handholds from partner to opposite person. Continue fwd with another waltz step to exchange places with opposite person (most easily done by the W ducking under M's arm) and turn to face original partner who has also crossed over. (M originally facing CW is now facing center of hall with opposite W on his R). In some parts of the country the cross is done by the W turning L and backing up into place. To be fancy, use the "Cheyenne Twirl" in which the M turns L under the joined hands and the W twirls R—a dishrag.

5-8 Repeat measures 1-4 ending with own partner in opposite couple's starting position.

9-12 Repeat measures 1-4. M originally facing CW now has his back to center of hall with opposite W on his R.

13-16 Repeat measures 1-4 to end in original position. Each M progress $\frac{1}{4}$ to L (each W $\frac{1}{4}$ to R) around group of 4 every 4 measures.

17-20 **Part II—Star by the right; 2; 3; 4;**

Each turns L, drops partner's hand, and joins R hand with the others in center of group of 4. Waltz fwd 4 measures, thus turning star CW.

21-24 **Back by the left; 2; 3; 4;**

Each turns R, joins L hand in center with others. Waltz fwd 4 measures turning star CCW.

25-32 **Part III—Dip; waltz completely around other couple and on to the next;**

W turns L and takes closed position with own partner. Begin 8 measures of waltz with a waltz dip back on M's L ft and, with CW turning waltzes, move to the R completely and closely around other couple and then on to face next couple in sequence around circle. W may twirl R on last waltz. Couples facing CW should progress CW around circle, others CCW. When teaching, have them spot next couple before beginning.



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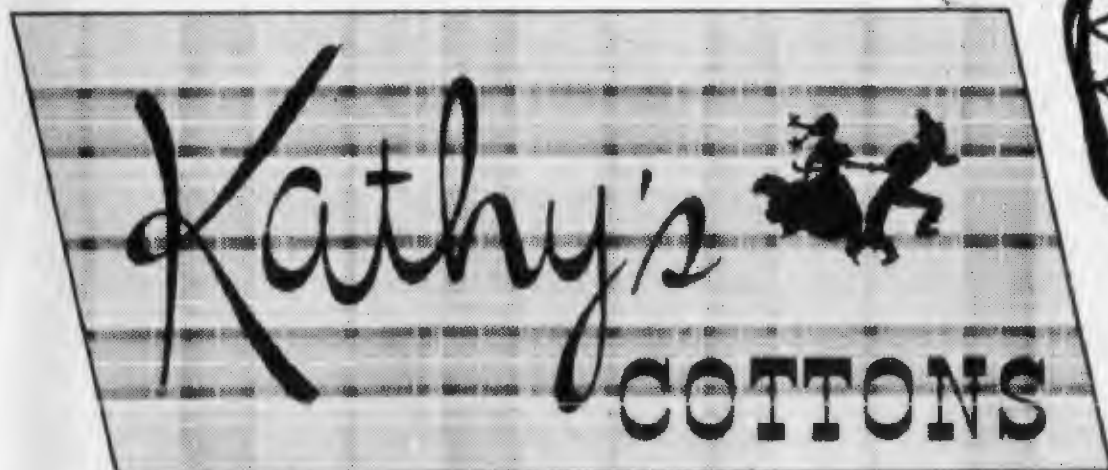
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